

Rochester Institute of Technology

RIT Scholar Works

Theses

5-10-1982

The Hosoe Project

Susan Poulakis

Follow this and additional works at: <https://scholarworks.rit.edu/theses>

Recommended Citation

Poulakis, Susan, "The Hosoe Project" (1982). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact ritscholarworks@rit.edu.

ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of

MASTER OF FINE ARTS

THE HOSOE PROJECT

by

Susan Poulakis

May 10, 1982

Thesis Committee

Professor R. Roger Remington

Professor James VerHague

Professor Joseph Watson

Additional Faculty Assistance

Heintz Klinkon

Bernadette Merkel

Table of Contents

1. Thesis Committee.....	1
2. List of Appendixes.....	3
3. Introduction.....	4
4. Design Process.....	7
5. The Grid.....	9
6. Typeface Selection.....	11
7. Paper.....	12
8. The Controversial Cover Photograph.....	13
9. Conclusion.....	15
10 Postscript.....	17
11.Appendixes.....	18

List of Appendixes

I	The Data Sheet	19
II	Design Process	22
III	Typeface Selection	23
IV	The Grid	24
V	Photograph Sizes	25
VI	Imposition Layout	26
VII	The Exhibition	27
VIII	Hosoe's Visit.....	28
IX	The Catalog	29
X	The Second Cover.....	38
XI	The Poster	39

Introduction

In the fall of 1981 I was approached by an MFA Photography student, Constance McCabe, concerning her own thesis in her chosen field of Museum Practices. Her thesis would involve the organizing and curating of a retrospective exhibition of the work of a world-famous Japanese photographer, Eikoh Hosoe. This would be an ambitious project which would give her valuable experience as a curator. Naturally the project's success depended largely on RIT's willingness to sponsor such an event. Such a retrospective of Hosoe's work had never before been held in this country, and it would be an excellent opportunity for people to see Hosoe's work and to bring him here to lecture on his work. Visual Studies Workshop and the International Museum of Photography at the George Eastman House also expressed interest in holding concurrent shows, respectively of Hosoe's photographic books and a smaller exhibition of photographs. These exhibitions did take place, and were very well received.

Ms. McCabe felt that her thesis experience would be even more effective if it included some experience in editing and producing a publication which would serve as a documentation of the event. She asked if I would be interested in designing a poster and catalogue to announce and accompany the show. Naturally I was enthusiastic at the prospect of working with such beautiful images. We kept in mind, of course, that the catalogue would probably be a modest affair since at that point no budget existed

and it would require some negotiation with the School of Photography to obtain. Of course the production of any publication is fairly expensive. We agreed immediately that our primary concern was to do printed justice to the images, so that it would be better to have fewer pages in exchange for better image quality. Another preliminary decision to be made was the best method of reproducing the photographs. After some inquiry it became clear that double-black duotones would be the best way to produce the deep blacks that are characteristic of Hosoe's work. In addition it seemed worthwhile to cover the duotones with a matte varnish coat to further intensify the image darkness. This would mean a third press run and therefore extra cost, but I felt the extra expense was justified since it would give the best results.

With the general structure and printing requirements of the book settled, I set about to estimate the cost and how the publication could be financed. The School of Photographic Arts and Sciences offered a maximum budget of \$2000 for both poster and catalog. If we could work within that budget, we could produce the catalogue. At this point I set to work producing a fairly detailed data sheet that included both budgetary information and all the people thus far involved in the project, to present to the administration for approval. I outlined, for my own benefit as well, whose decisions would have the final say in the project. In this way we could be clear about who to consult if problems arose. Since we were already dealing with a photographer on the other side of the

world, there was already some complexity involved in communicating with our client, so that the data sheet was invaluable in making our tasks as clear to us as possible.

DESIGN PROCESS

After consultation with the printers, I decided that a twenty-four page, self-cover catalogue would be the best and most economical format. Since it could all be fit onto two plates, it would require less paper and printing cost. (See imposition diagram). I could have chosen a smaller format to save cost but I felt that the images are so large and dramatic that they would appear cramped in a smaller book.

The basic layout of the book was developed fairly soon, because of its twenty-four page limitation and because of the nature of Hosoe's work. He has produced several series of photographs which were published as photographic books. As there were six series to be represented, it seemed logical to have each series occupy two pages so that a pair from each series would face each other. The remaining pages could be text, which had to include introductory writings, a summary and explanation of each series by various authors, and a section for Hosoe's biography, publications and exhibitions. There were in all more than twenty-four typewritten pages of manuscript.

Mr. Hosoe sent us a preliminary draft of the photographs he wanted to include and in what order he wanted them arranged. I worked from this but made some changes in format. I decided to keep all the photographs in one section, uninterrupted by text. Also it seemed logical to separate the biography section from the

other text, and place it at the back section so that a photograph would not be placed on the back cover.

This left us with twelve photographs, arranged as pairs. When the photographs arrived from Japan, there were one or two extra photographs to choose from. The idea of an abrupt transition from text into images did not please me, so it was logical to place one extra image on the right-hand side to begin the series, and to place the list of photographs opposite. This permitted me to avoid the use of captions with each image, since I preferred to keep the images as free from text interference as possible.

The arrangement of the texts was determined by the pair arrangement of images. Since each series was explained separately in the text, it made sense to also place these commentaries in pairs, with each commentary occupying its own column. I decided to use page numbers only to identify individual photographs. Futura light type was used in an upper left corner position, so that they would be both as unobtrusive and as easy to find as possible.

The Grid

I reviewed many photographic catalogues before beginning my design process and in general I was not impressed by their layout. Most of them did not reflect in their design the kind of image that they were dealing with. Some appeared to be laid out without any particular structure at all. One photographer told me that he disliked books where the photographs all started at one height. I considered this and decided that the advantages to a tight arrangement of images outweighed the disadvantages. For one thing the images varied so much in proportion that I felt in a book of such small size there would be no possibility of boredom. So I worked to find a good horizontal position to place the photographs. I also had to decide whether to center them on each page or to give them a flush left position. To center an image is by far the most common approach, and in many cases is appropriate, but I felt that the eccentricity and dynamism of Hosoe's work called for a more unusual approach. Also on the pages where a vertical and a horizontal photograph were together this arrangement was superior since it gave a large area of white space between them. Thus their position on the page was along the same upper and left grid margins as the type areas, which were also arranged in pairs.

At first I tried to determine the size of each photograph by a strict grid structure, but I found this didn't work well for two reasons. First, every photograph was different in proportion and

so their vertical and horizontal edges could not possibly be counted on to conform to the same grid lines. Also since the photographs faced each other on the page it was necessary to take into account their relationship to each other, based on their images and relative sizes.

The Type

One of the problems in determining the typeface to be used was the space consideration. Since I wanted the commentary on each series to have its own column, this meant that the longest texts would be cramped for space. In all, there were twenty-four pages of typewritten text. Therefore whatever typeface I chose had to have a small enough x-height to fit many characters per line.

After looking carefully at many typefaces I chose to use Futura, in light and extrabold. I wanted a drastic difference between weights in order to mimic the dramatic darks and lights in the photographs, and Futura has enough typeweight variations to enable me to do this. Also, Futura extrabold provided a strength and Futura light a delicacy that also complements the images, and its rounded forms and tall ascenders give it a kind of feminine fluidity that is reminiscent of Japanese calligraphy.

The Paper

In choosing the paper I looked for a dull-coated stock with a matte finish. This was because Hosoe's books are usually printed on gravure press, since it affords the blackest blacks on a matte surface. Since gravure is not a common printing method in this country as it is in Japan, the effect that I hoped would come closest to this effect was a double-black duotone on matte paper with a matte varnish coat to darken the blacks. I also tried hard to find a paper with the whitest surface available, since the whiteness of the page increases the contrast.

The paper I decided to use was Frostbrite, manufactured by Consolidated Papers, Inc., because of its white and very matte surface and its reasonable cost. Also its high basis weight gives the catalogue a more substantial feeling. However it has some disadvantages. It is not a high-quality paper, it is somewhat brittle, and it does not afford the best ink holdout. I would like to find a higher quality paper with the same matte whiteness for my work on the revised catalog if our budget permits it.

The Controversial Cover

The choice of cover photograph was somewhat limited, since we were in possession of a limited number of images, and most of those had to be paired off with another photograph to represent the series.

We agreed on a photograph from the "Embrace" series because of its both abstract and figurative qualities, and because it seemed an appropriate example of Hosoe's work. Its erotic content did not seem to me to be any real problem, but to be safe I showed it to several faculty members to see if they found it inappropriate. No one did, and all were in favor of the image over the choice of another.

When the catalogue appeared from the press there was no immediate objection to it. The general consensus from the School of Photography faculty was that it was a success. The problems arose much later. Evidently the cover photograph was deemed objectionable by the RIT administration.

I then had to quickly replace the cover. The original cover was removed and the books recovered, restapled and retrimmed. This cost the school a considerable sum of money. RIT's logo and the references to RIT on the credit page were ordered removed.

Naturally I was surprised and upset by this, as was everyone who

was involved with the catalogue. It had never seriously occurred to us that the image was objectionable. In his Preface, Nobuya Yoshimura speaks of Hosoe as working "in a spirit completely opposite to that of pornography." The famous Japanese author, Yukio Mishima, in his preface to the book Embrace states, "To me this is a series filled with hard and athletic beauty...More than anything else it is about form...Embrace creates an awareness of the human being as a creature who is pathetic, elegant and powerful...the dignity of Embrace is apt to make those who are used to seeing ordinary nude photographs stagger. It expresses the true nobility of nature and represents the everlasting yearnings of the mechanism of the camera." ¹

Apparently the censors were insensitive to the difference between pornography and art. The most frustrating aspect of the situation for myself and for Ms. McCabe was that our sponsors and supporters on the faculty would have been placed in an uncomfortable position by any publicity, so we could not protest. We were fortunate that Mr. Hosoe was as usual gracious in his response to the situation, and he made no protest about the issue.

1. Embrace, Eikoh Hosoe, (Tokyo: Shashin Hyoronsha Publishing, 1970).

Conclusion

My thesis project was a valuable experience in many respects. Certainly I learned a great deal about designing and producing a printed art catalog.

I soon realised that there are many problems specific to this area of design that make the designer's role a challenge. The photographs must of course be unaltered in any respect and as true to the artist's original piece as possible. The designer must exercise care in creating a design that is consistent with the artist's intentions and in effecting those design decisions that will most enhance the artist's word.

Another benefit was the opportunity of being involved in some aspects of the production process. There is much invaluable information to be learned from this for an aspiring professional designer.

However a final added reward in seeing my project complete was in being able to meet and spend time with Mr. Hosoe and his wife. When in the beginning of March 1982 the exhibition was mounted, they arrived from Japan for the opening and for Mr. Hosoe's lectures on his work. It was a pleasure to speak in person after many months of long-distance communication. I was impressed by how polite and charming they both were. Ms. McCabe and I spent the day with them at Niagara Falls which they were both most anxious

to see, and we had a fun and memorable excursion.

Postscript

Just before Mr. Hosoe's arrival, we were contacted by the Susan Spiritus Gallery in Long Beach, California. She informed us of her interest in purchasing two thousand catalogues for her upcoming show of the same RIT exhibition, which would travel to California in the fall. I was happy for an opportunity to continue with the project, and to revise those aspects of the work that didn't satisfy my expectations.

I am currently involved in the catalog revisions, and also in designing a poster and announcement for the show. Some of the changes include:

1. New choice of photographs for the catalog cover and poster.
2. Some text additions
3. Reshooting of those duotones which were too dark
4. Use of Hosoe's signature in the horizontal form
5. Use of a gloss varnish instead of matte, which gives a richer, darker black
6. Possible use of a color, perhaps silver, to enhance the look of the design package.

Appendixes

Data Sheet

October 8, 1981

Title: Hosoe Project

Description:

1. A catalog of the works of Eikoh Hosoe that will form a photographic exhibit to be presented at RIT in March of 1982.
2. A poster announcing the show.

Goal: To design an integrated publicity program about the show.

Objectives: To design a catalog and poster that will inform the viewer about the exhibition and present Hosoe's work clearly and attractively.

Strategies and Processes:

The following decisions have been made on the basis of practicality and economy:

1. Cover: A self-cover catalog.
2. Paper Weight: A 100-pound stock has been selected for maximum opacity
3. Paper Type: A dull-finish clay-coated paper.
4. Catalog size: 8 1/2" x 10"
5. Number of pages: 24
6. Number of duotones: 15 catalog, 1 poster.
7. Colors: black on black

Budget:

We are presently working within a budgetary ceiling of \$2000, which will be provided by the School of Photographic Arts and Sciences.

In-kind Assistance:

1. Duotone work: David Cohn
2. Duotone and stripping materials: GARC
3. Type: Donated by Setronics
4. Paper: Donated at 10% above cost by Alling and Cory.
5. Stripping: Stanley Rosen
6. Printing: Not definite

Target Audience:

1. College and graduate students, well trained in photography and the visual arts.
2. Faculty
3. General public, some of whom will be visually oriented, or at least sufficiently motivated to make the trip out to RIT.

Hosoe Project:

Administrative: Russell Kraus, Director SPAS

Academic: Elliot Rubenstein, Chairman Thesis Committee, Gallery
Director

Project Coordinator/Curator:

Constance McCabe

Publications Designer:

Susan Poulakis

Publication proof approval required of:

All of the above

Eikoh Hosoe

David Brown, Light Gallery, N.Y.

TIMELINE:

October 25

Set of reproduction quality prints arrive from Japan

November 31

Copies of mechanicals sent out for proof-reading

December 12

Publication Graphics complete

January 12

All exhibition prints ready for display

March 17

Exhibition opens



E i k o h H o s e

羅 兵 衛

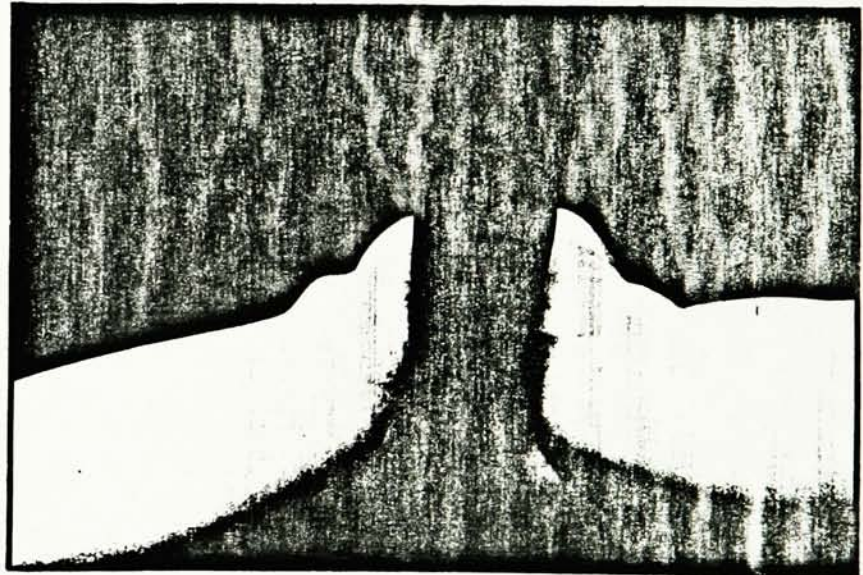
Eikoh Hosoe: Photographs 1960 - 1981

Presented by Rochester Institute of Technology

Visual Studies Workshop
Exhibition: The Photographic
Books of Eikoh Hosoe
March 12-May 5, 1982
Lecture: The Making of
Photographic Books
(date to be determined)

Rochester Institute of
Technology
Exhibition: Eikoh Hosoe:
Photographs 1960-1981
Slide Presentation: Eikoh
Hosoe discusses his
Photographs
Webb Auditorium
Monday, March 15, 8:00pm
Film Screening: Eikoh Hosoe's
Naval and Atomic Bomb
Webb Auditorium
Thursday, March 18, 8:00pm

Hosoe is represented in the United States and Canada by Light Gallery, New York



羅 兵 衛

Eikoh Hosoe

Futura Extrabold

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 1234567890 (&.,:;'"")

! ? - _ * \$ £ ¢ % /)

Futura Light

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

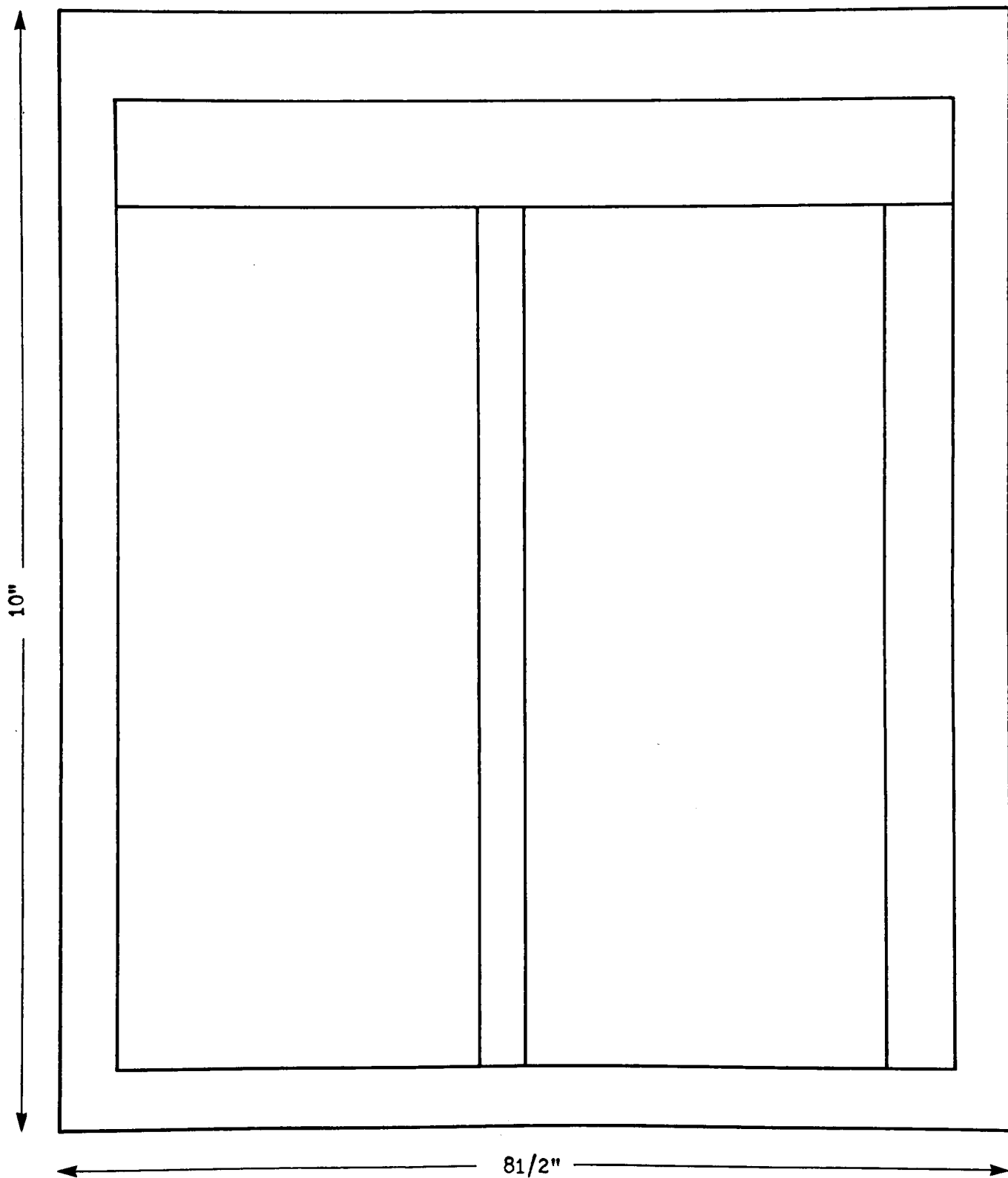
1234567890 (&.,:;! ? "" " - * \$ ¢ % / £)

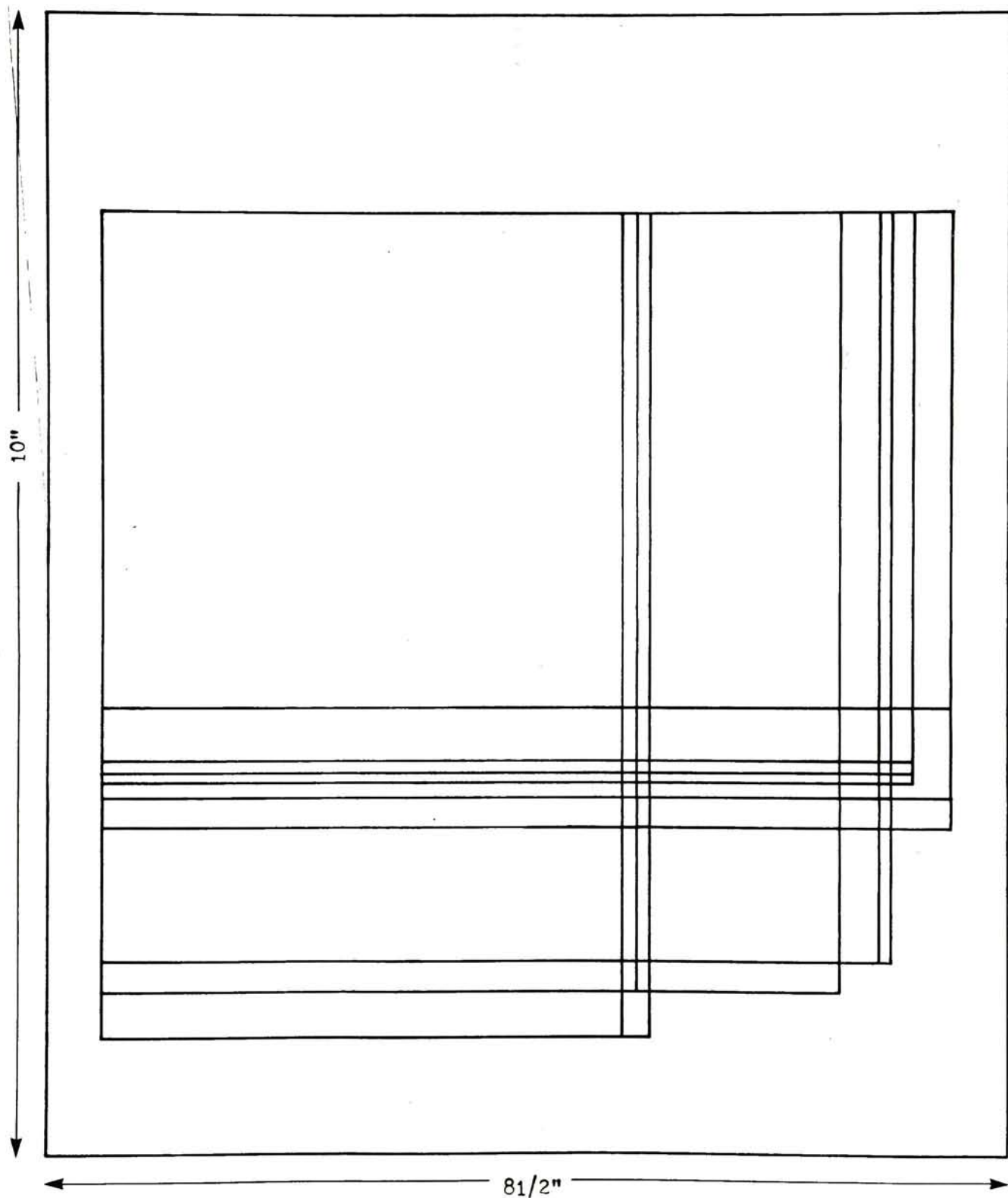
Futura Fineline Special

aabcdefghijklmnopqrstuvwxyz

ABCDEFGHIJJKLMMNOPORRSTUVWXYZ

1234567890 (.,:;'!"??-—£\$¢%)

The Grid

Photograph Sizes

Imposition Layout

26

Side 1

page 7	page 18	page 19	page 6
plate 10	plate 11		
page 10	page 15	page 14	page 11
plate 2	plate 7	plate 6	plate 3

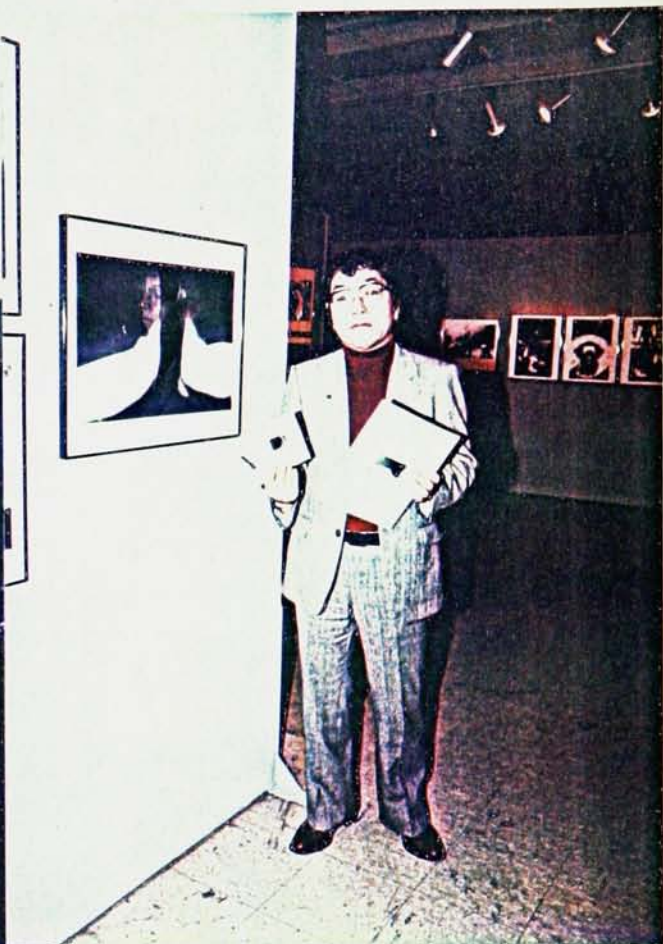
Side 2

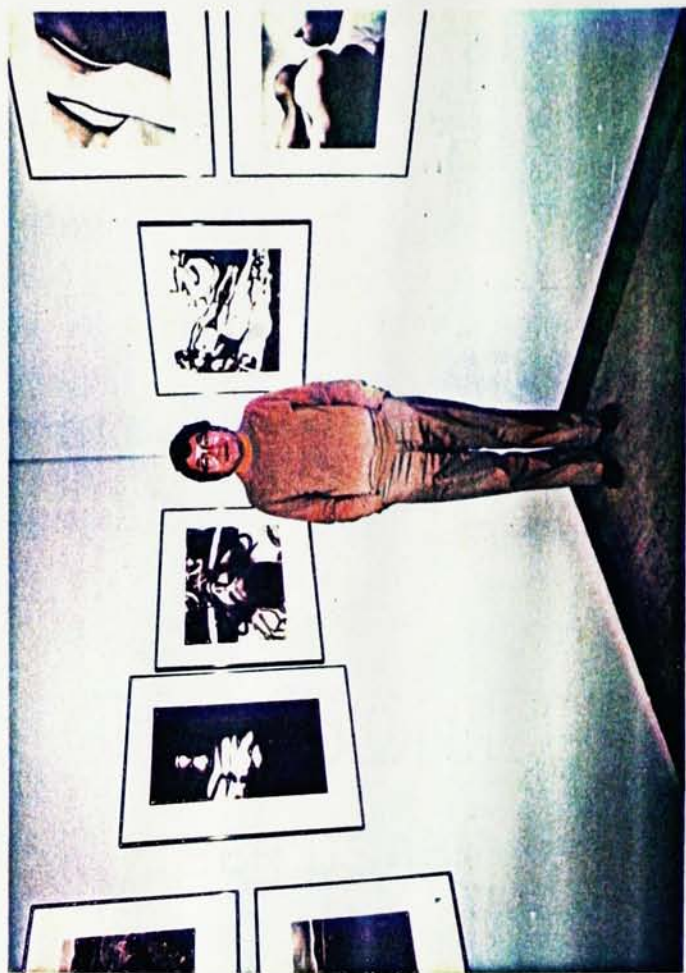
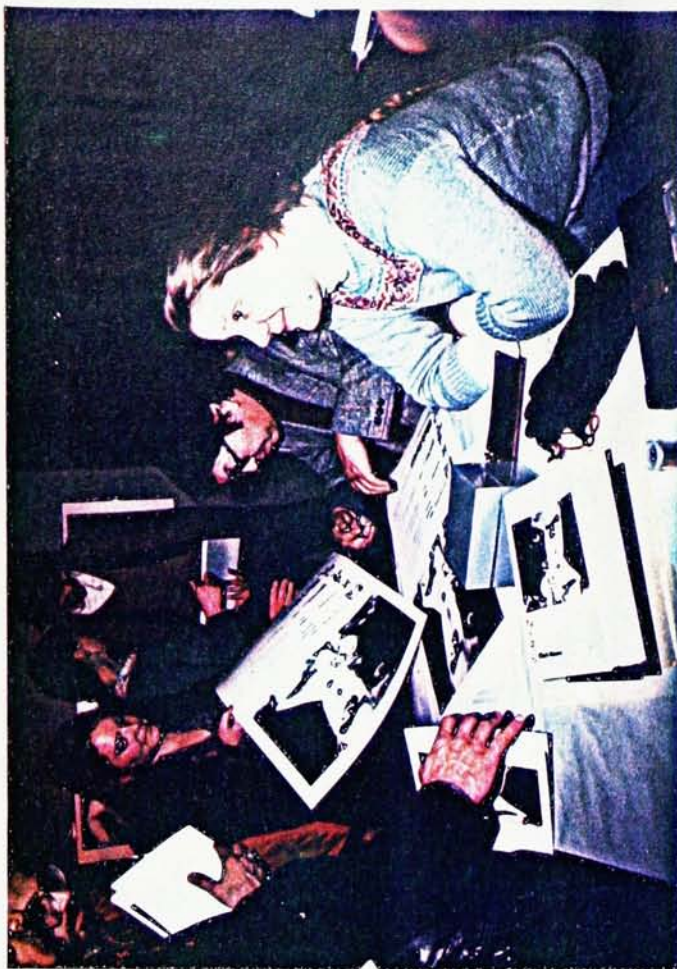
page 1	page 8	page 5	plate 4
page 9	page 16	page 13	page 12
page 8	page 17	page 20	page 5
list of plates	plate 9	plate 12	

Side 1

cover	page 24	page 23	page 2
page 4	page 21	page 22	page 3
	plate 13		

Side 2







FLUICOLOR CD 82





細川
浩二

Eikoh Hosoe: Photographs 1960-1980

Eikoh Hosoe: Photographs 1960-1980

©1982 Rochester Institute of Technology
One Lomb Memorial Drive
P.O. Box 9887
Rochester, New York 14623
Dark Sun Press

Library of Congress Catalog Card Number: 81-86077

ISBN 0-937968-01-3

Dark Sun Press is a non-profit organization composed of faculty and students of the MFA photography program at RIT.

No written or photographic material may be reproduced without the written consent of Eikoh Hosoe.

Eikoh Hosoe is represented in the United States and Canada by Light Gallery, New York.

Catalogue designed by Susan Poulakis

Printed by Ayer and Streb, Rochester, New York

Reproductions printed with a 200-line screen, black-on-black duotone with spot varnish on Frostbrite dull-coated stock.

Duotones by David Cohn

Typeset by Setronics, Rochester, New York

Cover Photograph: *Embrace, #48*, 1970

Nobuya Yoshimura is known in Japan for his work as a publisher and critic of photography.

Yukio Mishima was an internationally renowned Japanese writer noted for such works as *The Sailor Who Fell From Grace With the Sea* and *Confessions of a Mask*.

Eikoh Hosoe: Photographs 1960-1980 is a presentation made possible by Rochester Institute of Technology's School of Photographic Arts and Sciences in cooperation with Visual Studies Workshop and the International Museum of Photography at George Eastman House.

日本写真家協会
会長 佐々木 康

Eikoh Hosoe: Photographs 1960-1980

Introduction and Acknowledgments

"Eikoh Hosoe: Photographs 1960-1980" has been published to accompany three exhibitions representing the visual evolution of a master in the contemporary photographic community. These exhibitions, presented concurrently at Rochester Institute of Technology, Visual Studies Workshop and the International Museum of Photography at George Eastman House, were conceived and produced as a thesis project for my master of fine arts degree at Rochester Institute of Technology. Mr. Hosoe graciously consented to participate in this project, entrusting to me the details of exhibition and catalogue preparation. He has my warmest gratitude for his generous and enthusiastic contributions of time, thought and energy. Thanks are especially due to Dr. Russell Kraus, director of RIT's School of Photographic Arts and Sciences, for his support and understanding. In addition, I am deeply grateful to Professor Elliott Rubenstein for his valuable time and counsel as well as to my advisors, Professor Charles A. Arnold, Jr. and Catherine Lord. Sincere appreciation must be expressed to the following individuals without whose assistance and patience this project would not have been realized: David Brown, Helen Brunner, Hope Carson, David Cohn, Robert Cooper, Dana Davis, Edie Freedman, Ronald J. Gregory, Rick Hack, Nora Kennedy, Jeff Love, James E. Lyle, Nathan Lyons, Jan Markels, John Massey, Mary K. McCabe, Neal McCabe, Steven and Deborah Mosch, Toshihiro Nakajima, Susan Poulakis, Barbara Power, Leigh Privitere, James and Linda Reilly, Stanley Rosen, Caroline Rude-Zaft, Donald Russell, Wendy Snyder-Nakajima and Dr. Richard Zakia.

Constance McCabe, *Editor and Curator*

Preface Nobuya Yoshimura

Some people during their lifetime have suddenly heard a loud clap of thunder and then seen the world around them as though it were a scene made of transparent glass. Things both very near and very far away are seen by them in minute detail with a serene perspective as though they were calmly observing an arid desert scene. All is seen as extraordinary panoramic space, exactly like a picture by Dali or D'Arbo. Here the word *all* includes both the visible and the invisible, the physical and the metaphysical. This type of hallucinatory experience has been called the "Dawn of Cognizance" by a European philosopher. And it may be called "Satori" by the Zen priest of the Orient.

On a certain day in 1960, Eikoh Hosoe had such an inspiration which resulted in the masterpiece, *Man and Woman*, a work made in a spirit completely opposite to that of pornography. In other words, this monumental photographic masterpiece shows a group of nude men and women with every trace of pornography fastidiously removed.

After *Man and Woman*, it was but a small step to *Embrace*. Actually, Hosoe started photographing for *Embrace* immediately after completing *Man and Woman*, but *Embrace* wasn't published until 10 years later, in 1971.

According to Hosoe, "Around the time I started photographing *Embrace*, Bill Brandt's *Perspective of Nudes* was imported to Japan. I was greatly shocked to find that one of the photographs in the Brandt book quite resembled those in *Embrace* which I had been photographing, so I stopped working on it for a time." Although this was pure accident, perhaps it was something Hosoe couldn't bear since he places such great emphasis on originality.

During this time, Hosoe published a photographic collection called *Killed by Roses* in 1963. The title was later changed to *Ordeal by Roses*. *Kamaitachi* was published in 1969.

All of these works, including *Embrace*, are near mad, extremely high-voltage products of passion and genius. Hosoe's works have surely brought a fresh new shockwave that has rippled open in the stagnant standard of artistic appreciation and bigoted feelings of value. Hosoe is one of the few photographers in Japan who continuously produces masterpieces. And in the future the flash of his "creative madness" will, without doubt, shine ever brighter.

Man and Woman Eikoh Hosoe 1960

My first *Man and Woman* was an attempt to catch the human drama, its secret rites held in darkness. In my next "Man and Woman" I intend to bring it into the light of the sky and earth and sun.

Ordeal by Roses from preface by Yukio Mishima 1963

One day, without warning, Eikoh Hosoe appeared and transported me bodily to a strange world. Even before this, I had seen some of the magical work produced with the camera, but Hosoe's work is not so much simple magic as a kind of mechanical sorcery; it is the use of this civilized precision instrument for purposes utterly opposed to civilization. The world to which I was abducted under the spell of his lens was abnormal, warped, sarcastic, grotesque, savage, and promiscuous...yet there was a clear undercurrent of lyricism murmuring gently through its unseen conduits.

It was, in a sense, the reverse of the world we live in, where our worship of social appearances and our concern for public morality and hygiene create foul, filthy sewers winding beneath the surface. Unlike ours, the world to which I was escorted was a weird, repellent city—naked, comic, wretched, cruel and overdecorative—yet in its underground channels there flowed, inexhaustibly, a pellucid stream of unsullied feeling.

Yes, it was a strange city to which I was taken...a city not to be found on the map of any land, a city of awesome silences, where Death and Eros frolicked wantonly in broad daylight on the squares...

...This is the record of our stay [in that city], as told by Hosoe's camera.

Before that camera, as I soon realized, my own spirit and psychology became totally redundant. It was an exhilarating experience, a state of affairs I had long dreamed of. Hosoe merely explored via the medium of his camera—much as the novelist uses words and the composer sounds—the various combinations in which the objects to be photographed could be placed, and the light and shadow which made those combinations possible. For him, in short, the objects correspond to words and sounds. The objects are stripped of their various meanings, which are flung into a meaningless arrangement where their meaningless reflection of each other eventually restores a certain order to the light and shadow. It is only by such means that the elements with which he composes can acquire an abstract quality similar to that of words and sounds.

A first requirement for this process, of course, is that the objects photographed should have some meaning of which they can be stripped....If the photographer is to create works that will stand for his spirit in the same way as artists in other genres, he must first—having no ready-made, abstract components such as words and sounds—supply other means to abstraction instead...

Before Hosoe's camera, I was trained until it meant exactly the same whether I stared into the lens or turned my back on it completely. If the flesh of my back and the retina of my eye were both treated simply as externals, what sense could there be to looking?

Yet I was not the only one who was placed in a position where he did not rely on his own eyes. It was the same for Hosoe, too, as the photographer. Quite obviously, as he peered into the viewfinder, he was waiting for a metamorphosis to overtake the objects he saw there. From beginning to end, his operations were aimed at a state of affairs where his own eyes might be successfully betrayed, where a successful reversion to the kind of primary images already seen in his subconscious world would be achieved....

Kamaitachi Eikoh Hosoe 1969

Kamaitachi, or "Weasel's Suckles," translated literally from the Japanese, is a record of the memory I experienced during World War II when I was evacuated from Tokyo to the country village where my mother was born. I was twelve years old in 1944 when the American firebombing was the worst. Most of the school children had to be evacuated to the remote countryside. Those who had no relatives were sent to the country to live communally. Those who had relatives in the country, as I did, were sent to live with them. Some had brothers or sisters, but my only younger brother, then three years old, could not be separated from our mother and father who had jobs in Tokyo. I was alone.

I liked the landscapes and the environment of the country, but I hated the country itself. This feeling was due to the poor communication between the country boys and the neighborhood children. My relatives were very good to me, but when I would go out to the towns or villages, children playing around the corner watched me with cold eyes. It was hard for me to join them. It was not only me. Other children were from big cities like Tokyo. We were called "city kids." They thought city kids were different from country kids. Farmers' children were plump, but we from the city were thin from hunger. Their laughing expressions were awful.

The dark, snowy country seemed to be full of ghosts. In fact, there were ghosts. We children were always frightened that something terrible would catch us when we went outside after dark. Yuki-onna, or "Snow Woman," and *Kamaitachi* were among them. I pictured the snow woman not as terrible but on the contrary, as rather romantic. *Kamaitachi*, on the other hand, was something very awful. *Kamaitachi* is a small, invisible animal which attacks good people walking in the rice field lanes in the late springtime. A man who is attacked by *Kamaitachi* finds his arms or legs or some other part of his flesh sliced as if cut by a very sharp knife, but with no blood. In Japanese, *kama* means sickle and *itachi* means weasel. So *Kamaitachi* is an invisible weasel with very sharp teeth like a sickle. But no one has ever seen him. No one knows where or when he appears, only that he attacks people in the fields.

I had the strange feeling, though, that I should never hate the land where my mother was born. If I hated it, I would hate my own mother.

Kamaitachi, then, is a very personal record of my own memory from my boyhood, with all the complex feelings of love and hate from those days in the country.

Photography cannot directly express one's memory. But a photographer wants to record his memory. In writing? In painting? In singing? Photography? I wanted to express it in photography because I was a photographer. To do so I needed a catalyst. I found it in Tatsumi Hijikata, a good friend of mine and a great dancer. He was sympathetic to my ideas. Photography expresses the subjects themselves in their own time. Outwardly, this is a documentary of the dancer, Tatsumi Hijikata. At the same time, *Kamaitachi* is an inner document of myself and of my background in Japan.

Embrace From the Preface by Yukio Mishima 1970

The piercing beauty of Eikoh Hosoe's series of photographs entitled *Embrace* has deeply moved me since I first saw it published in a magazine. The viscosity which is associated with sex—those earthy odors and temperatures of soft and intimately formed internal organs—has been meticulously removed from these photographs. To me this is a series filled with hard and athletic beauty. More than anything else, it is about form.

One should not think of Hosoe as wandering into the realm of abstractionism. It is not like him to make an abstract work of the flesh and then intertwine other meanings into it. The original brilliancy possessed by the flesh is irreplaceable and cannot be changed by mode of expression. The flesh has no characteristic of its own other than this brilliancy, yet, by dividing it into sections, as Hosoe has done, it releases more natural light within a certain time and place. Moving close to the flesh, his camera skillfully snatches these unique images of the body—just as a shrewd fox moves down from the hills and skillfully snatches a chicken from a farmyard.

Embrace creates an awareness of the human being as a creature who is pathetic, elegant and powerful. Yet I would hesitate to call it a song of praise to mankind, for it also has an undercurrent of gloominess. This gloominess runs throughout Hosoe's art and can best be expressed as a feeling of isolation which refuses to be emancipated. The same corresponding undercurrent is apparent in his humorous and cruel *Kamaitachi*—God is dead, and naked human beings face the world shameless and without pride.

One of the reasons for the feeling of pathos which *Embrace* creates is that it portrays humans as being tightly driven into a corner, capable of expressing their rapture only by means of hard and willful tension. The models in the photographs seem as if they are fighting each other. Then suddenly, brilliant and lyrical white flesh appears like lingering snow between them. The whiteness of this flesh is not a fluid whiteness to vanish in a moment, but a whiteness of utmost elegance—awe-inspiring and never fading.

The dignity of *Embrace* is apt to make those who are used to seeing ordinary nude photographs stagger. It expresses the true nobility of nature and represents the everlasting yearnings of the mechanism of the camera.

As an intimate friend of Eikoh Hosoe, I have followed him on the journey which led to the creation of *Embrace*. I have always respected him as a master of self-discipline, conquering each obstacle he meets one by one. Despite the obstacles encountered on the road to *Embrace*, the plateau reached is a remarkable one, even for Hosoe.

Ansel Adams Gallery Workshop, Eikoh Hosoe 1974

In 1974 Ansel Adams invited Eikoh Hosoe to co-teach one of his Yosemite workshops. The theme was "Nude in the Landscape," and it was directed by Norman Locks. Also participating in the workshop were photographers Imogen Cunningham, Wynn Bullock, Lucien Clergue, Robert Heineken, Judy Dater, and Jack Welpott. One day, while photographing in the forest, all participants, including the instructors, removed their clothing. Hosoe gives the following account of his experience: "In such a magnificent natural environment, being nude brought everyone closer to nature. I was the only one who remained dressed. But upon falling into a waterfall pool, along with my camera, I was forced to take off my clothes. Then I too became one with nature—nude. The camera was soaked and the film inside absorbed nature's spirit."

Gaudí Eikoh Hosoe 1977

Eikoh Hosoe first encountered the neo-baroque architecture of Antonio Gaudí while visiting Barcelona in 1964. Hosoe was profoundly moved by the experience, but it was not until 1977 that the second "International Conference of Photography" in Barcelona again brought Hosoe to Gaudí. Hosoe recalls:

"Thirteen years ago, when I first visited Barcelona, Gaudí was a great shock to me. I could not expose even one negative for fear that I, like Don Quixote, would be destroyed if I should attempt to approach such a strange-looking monster without knowledge and spiritual preparation. This giant would never fade away.

"The second 'International Conference of Photography' gave me the chance to see Gaudí again. After careful study and preparation, I returned to Barcelona. I was ready to confront Gaudí. After the conference, my concentration centered on photographing Gaudí—Sagrada Familia, Guell Park, Casa Calvet, Palacio Guell, Casa Vicens, Bellesguard, Crypt of the Guell Colony Church—one week passed as if it were one day. I photographed quite a lot, but it was difficult to approach Gaudí. I knew I must return again. I exhibited my photographs upon my return to Tokyo, and although the response was good, I knew my first shooting was only a superficial interpretation. I am so haunted by Gaudí. Why?

"I returned later that year to photograph more of Gaudí. This time I began to see more clearly the outline of Gaudí's essence. While walking on a path in the Guell Park, I suddenly came to suspect that what Gaudí tried to pursue in his life might possibly be Zen. His attitude toward nature, toward his way of life, the formations of round stones in the garden, the design of the entrance to Casa Mila...Gaudí must have created another kind of Zen on the opposite side of the earth. Is this hypothesis too extravagant? I, as a photographer, must prove this hypothesis through my work.

"In 1979, I again returned to Barcelona to photograph. A telegram was waiting for me at the Ritz Hotel: 'Mr. Shuzo Takiguchi passed away.' Mr. Takiguchi, who wrote the preface for *Kamaitachi*, was the first to introduce the work of Gaudí to Japan. I used to talk to him about the progress of my project after each visit to Barcelona, and he was to have written the preface for the book. Who else could have been a more appropriate person to write the preface? Three days passed without taking any photographs.

"Mr. Takiguchi was a good friend of Miró, whom I knew respected Gaudí very much. Oh! Why should I not ask Miró to write a preface—even a short one? Would it be too impolite, too unreasonable? Never mind, just try!

"While I was in Barcelona, Miró was on vacation, so I spoke with his assistant about my idea. Two months passed without answer. Finally, a letter came from Barcelona. Miró made two drawings with beautiful poems. One is in homage to Gaudí, the other is to Mr. Takiguchi."

Plates

Cover Photograph: *Embrace*, #48, 1970

Plate 1 *Man and Woman*, #20, 1960

Plate 2 *Man and Woman*, #19, 1960

Plate 3 *Man and Woman*, #24, 1960

Plate 4 *Ordeal by Roses*, #32, 1962

Plate 5 *Ordeal by Roses*, #16, 1962

Plate 6 *Kamaitachi*, #8, 1969

Plate 7 *Kamaitachi*, #23, 1969

Plate 8 *Embrace*, #46, 1970

Plate 9 *Embrace*, #62, 1970

Plate 10 *Man on the Rock*, 1975

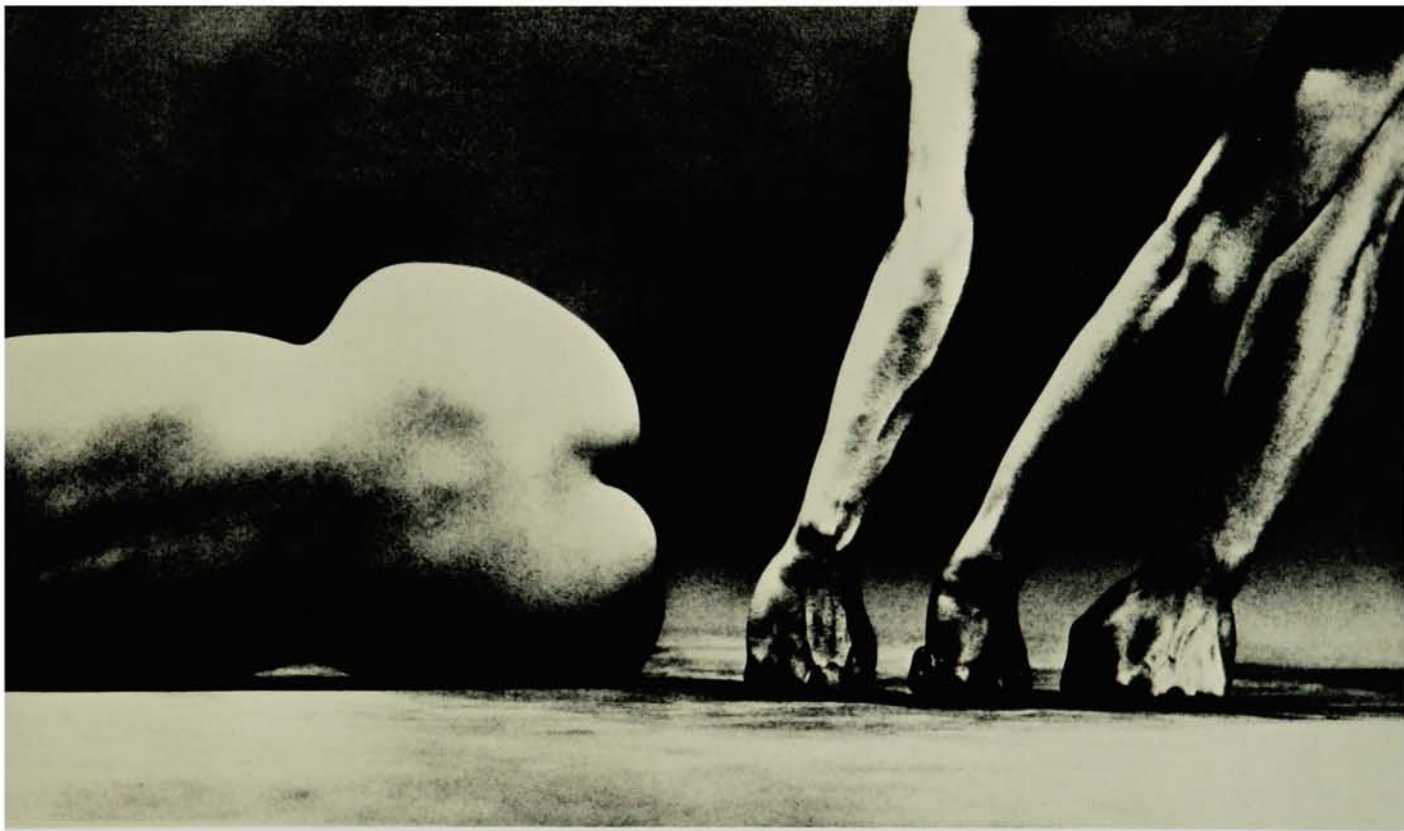
Plate 11 *On the Great Plain Rock of Yosemite*, 1974

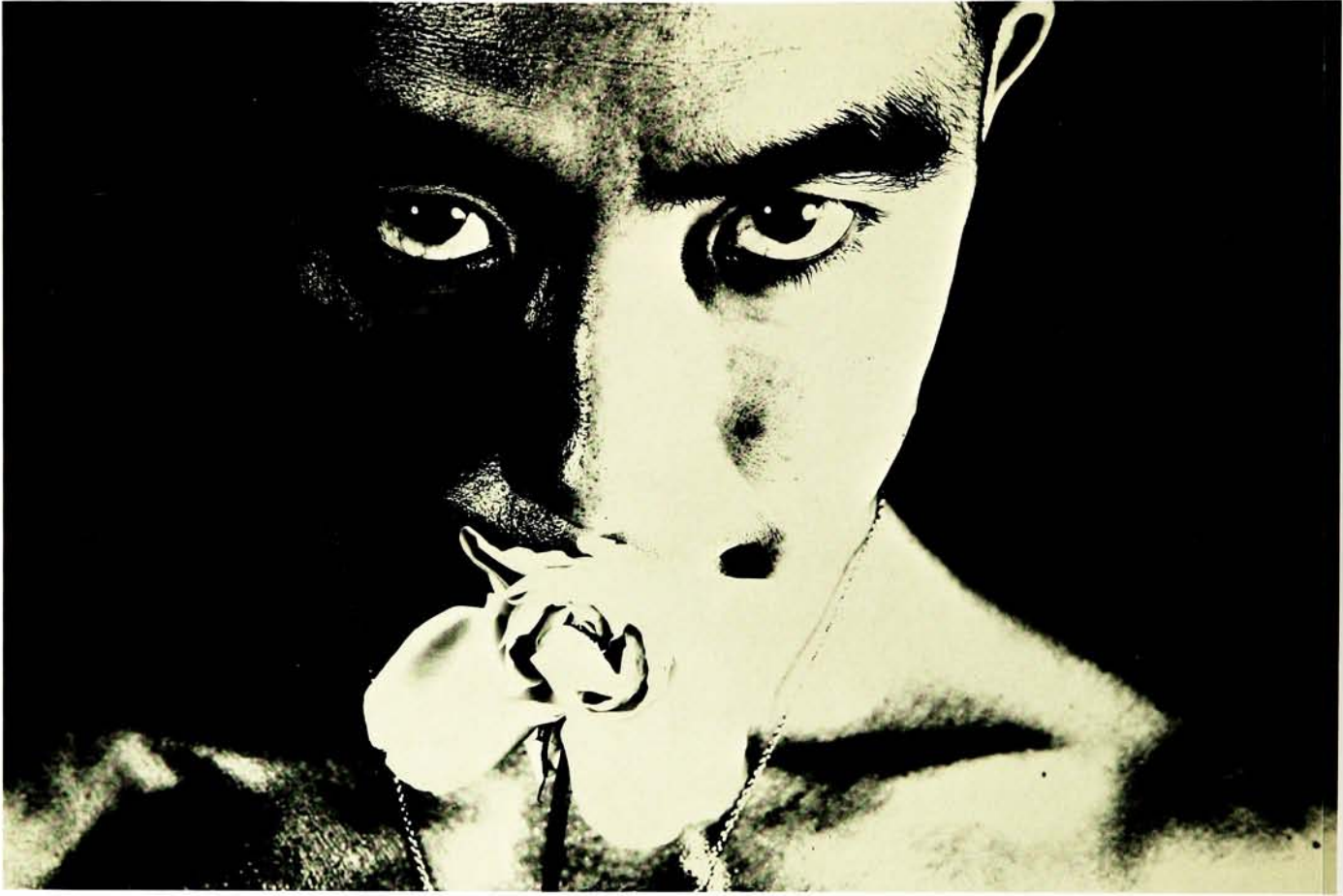
Plate 12 *Gaudi's Ceiling*, Barcelona, 1979

Plate 13 *Gaudi's Ceiling*, Barcelona, 1980









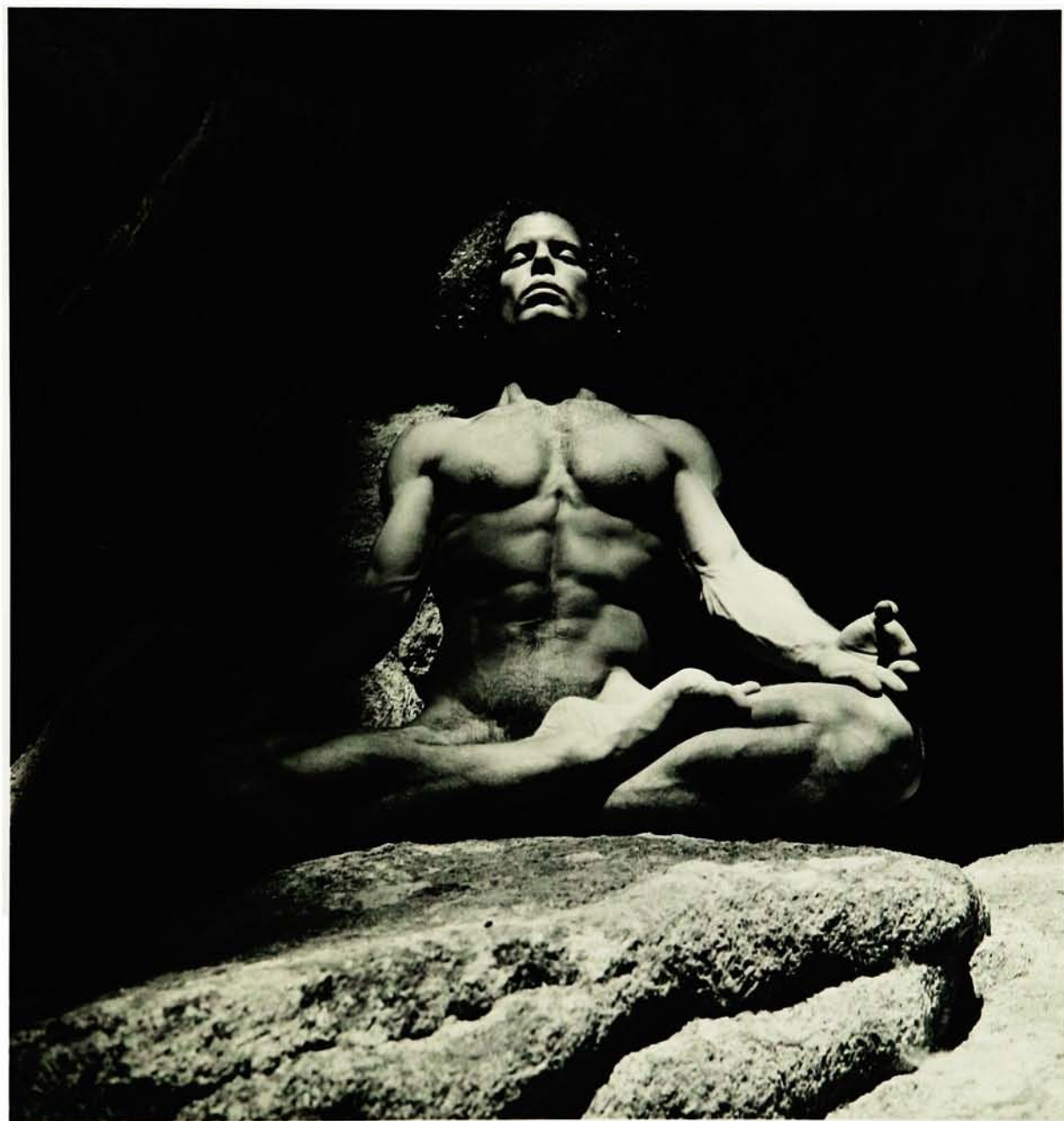




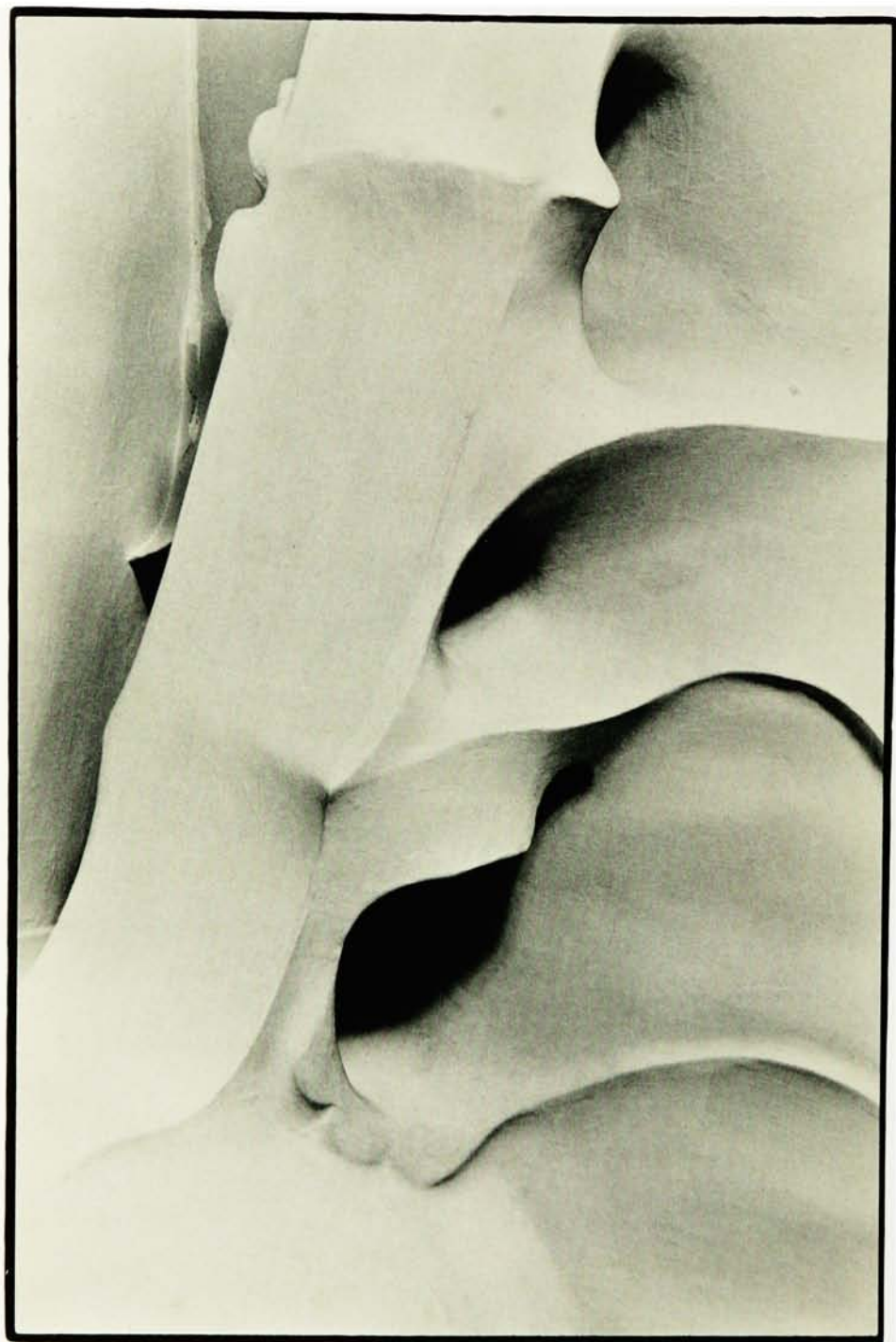














Biographical Notes Eikoh Hosoe

- 1933** Born March 18, in Yonezawa City, Yamagata Prefecture, Japan. Son of a Shinto priest; raised in a Shinto shrine in Tokyo. Tokyo remains his home.
- 1944** During wartime evacuation, Hosoe lives with relatives in Yonezawa until the end of World War II.
- 1951** Decides to become a photographer after winning the Grand Prize in the Fuji Photo Contest, student division.
- 1954** Graduates from Tokyo College of Photography. Unlike many of his classmates, Hosoe is not hired by a photographic firm; he decides to become a free-lance photographer.
- 1955** First book, *35mm Photography*.
- 1956** First one-person exhibition, "An American Girl in Tokyo."
- 1959** Founds photographic group, "VIVO," a corporation of six photographers: Kikuji Kawada, Ikko Narahara, Akira Sato, Akira Tanno, Shomei Tomatsu, and Hosoe himself.
- 1960** One-person exhibition: "Man and Woman," published the following year in book form. Produces 16mm black and white film, *Naval and Atomic Bomb*.
- 1961** Meets Yukio Mishima and begins photographing him for the later publication *Killed by Roses*.
- 1962** Marries Misako Imai. Photographing of Mishima nearly complete, preparations for publication begin.
- 1963** *Barakei*, or *Killed by Roses*, is published. Son, Kenji, born.
- 1964** Travels around the world; establishes friendship with Nathan Lyons in Rochester, New York. Directs *Judo and Modern Pentathlon*, segments of Kon Ichikawa's documentary film, *Tokyo Olympics*. First encounters the architecture of Gaudi in Barcelona (1964). First daughter, Kanako, born 1965.
- 67**
- 1968** Organizes the exhibition "The World's Great Photographers" with the cooperation of George Eastman House.
- 1969** Publishes *Kamaitachi*, preface by Shuzo Takiguchi.
- 1970** Reediting of *Killed by Roses* for republication with new title (*Ordeal by Roses*) and completely new book design. Yukio Mishima takes his own life.
- 1971** *Ordeal by Roses* is published. *Embrace* is published with preface by Yukio Mishima. Second daughter, Kumiko, born.
- 1972** Tours United States extensively. Meets Allen Dutton, Jack Welpott and Judy Dater, who become important friends. Meets Cole Weston, who gives Hosoe permission to translate Edward Weston's *Daybooks* into Japanese. This project remains one of Hosoe's continuing lifeworks.
- 1973** Teaches first workshops in the United States: Phoenix College, Arizona and Columbia College, Chicago. First one-person exhibition, Light Gallery, New York.
- 1974** Co-teaches Ansel Adams Gallery Workshop, Yosemite.
- 1975** Again invited by Ansel Adams to teach workshop, Hosoe is accompanied by his family. Accepts professorship at Tokyo College of Photography (presently Tokyo Institute of Polytechnics) where he establishes a photographic gallery and a program of collecting internationally important photographs for educational purposes.
- 1976** Delivers lecture, "History of Japanese Photography After World War II," University of Arizona. Teaches workshop at the "International Meeting of Photography," Arles, France.
- 1977** Participates in second "International Conference of Photography," Barcelona, Spain. Begins photographing the Architecture of Gaudí.
- 1978** Meets Joan Miró in Majorca, Spain. First group exhibition of "VIVO," Santa Barbara Museum of Art, California.
- 1979** Teaches workshop in Arles, France, with Ralph Gibson, and another at Salzburg College, Austria.
- 1980** Organizes the exhibition, "The World of Toyo Miyatake," Tokyo. Participates in Rochester Institute of Technology seminar "Conservation and Restoration of Photographs."
- 1981** First stage of Gaudí project complete.
- 1982** "Eikoh Hosoe: Photographs 1960-1980" is presented by Rochester Institute of Technology. Concurrent exhibitions of photographs and books held at Rochester Institute of Technology, Visual Studies Workshop and the International Museum of Photography at George Eastman House, for which this publication serves as a supplement.
- Major retrospective is the second "Mois de la Photo à Paris." 1960 film, *Naval and Atomic Bomb*, travels throughout the United States in American Federation of Art series: "Japanese Experimental Films 1960-1980."

Selected One-Person Exhibitions

- 1956** "An American Girl in Tokyo," Konishiroku Gallery, Tokyo
- 1960** "Man and Woman," Konishiroku Gallery, Tokyo
- 1968** "An Extravagantly Tragic Comedy," Nikon Salon, Tokyo and Osaka
Smithsonian Institution, Washington, D.C.
Focus Gallery, San Francisco, California
- 1970** Phoenix College, Arizona
- 1971** Gallery Shunju, Tokyo
- 1972** Visual Studies Workshop, Rochester, New York
- 1973** Light Gallery, New York City
- 1974** International Culture Center, Antwerp, Belgium
Fotogalerie Fiolet, Amsterdam, Holland
- 1975** Light Gallery, New York City
Spectrum Gallery, Barcelona, Spain
- 1976** Friends of Photography, Carmel, California
- 1977** "Gaudi," Nikon Salon, Tokyo and Osaka
- 1978** Susan Spiritus Gallery, Newport Beach, California
- 1979** Salzburg College, Salzburg, Austria
Portfolio Gallery, Lausanne, Switzerland
- 1980** FNAC Forum, Paris, Toulouse, France
Paule Pia Gallery, Antwerp, Belgium
Nikon Gallery, Zurich, Switzerland
Photo Art Basel, Basel, Switzerland
- 1981** FNAC Forum, Lille, Grenoble, France
- 1982** Rochester Institute of Technology, Rochester, New York
Susan Spiritus Gallery, Newport Beach, California

Selected Group Exhibitions

- 1957** "Eyes of Ten Photographers," organized by Tatsuo Fukushima,
-59 Konishiroku Gallery, Tokyo
- 1960** "You Live Here," organized by J.P.S., Tokyo
- 1962** "NON," organized by Tatsuo Fukushima, Matsuya Department
Store Gallery, Tokyo
- 1963** "Japanese Contemporary Photography 1961-1962," Museum
of Modern Art, Tokyo
- 1966** Ten Japanese Contemporary Photographers," Museum of
Modern Art, Tokyo
- 1967** "Photography in the Twentieth Century," organized by Nathan
Lyons, National Gallery of Canada, Ottawa
- 1974** "New Japanese Photography," organized by John Szarkowski
and Shoji Yamagishi, Museum of Modern Art, New York
- 1975** "History of Japanese Contemporary Photography 1945-70,"
organized by J.P.S., Tokyo, Nagoya and Osaka

- 1977** "Neue Fotografie Aus Japan," organized by Dr. Breicha,
Museum of Modern Art, Graz, Austria
Eyes of Photographers," organized by Suomen Kameraseurojen
Litto, Helsinki, Finland
- 1978** "Japanese Photography: Today and Its Origin," organized by
Lorenzo Merlo & others, Galleria d'arte Moderna, Bologna,
Italy
"VIVO" Group Show, organized by Bob Werling, Santa
Barbara, Museum of Art, Santa Barbara, California

Selected Books

- 1961** *Man and Woman* (Tokyo: Camera Art Incorporated).
- 1963** *Barakei, or Killed by Roses* (Tokyo: Gendai Shichosha Publishing
House).
- 1969** *Kamaitachi* (Tokyo: Gendai Shichosha Publishing House).
- 1971** New edition of *Barakei* with new title, *Ordeal by Roses* (Tokyo:
Shueisha Publishing Incorporated).
Embrace, or Hoyo (Tokyo: Shashin Hyoronsha Publishing).

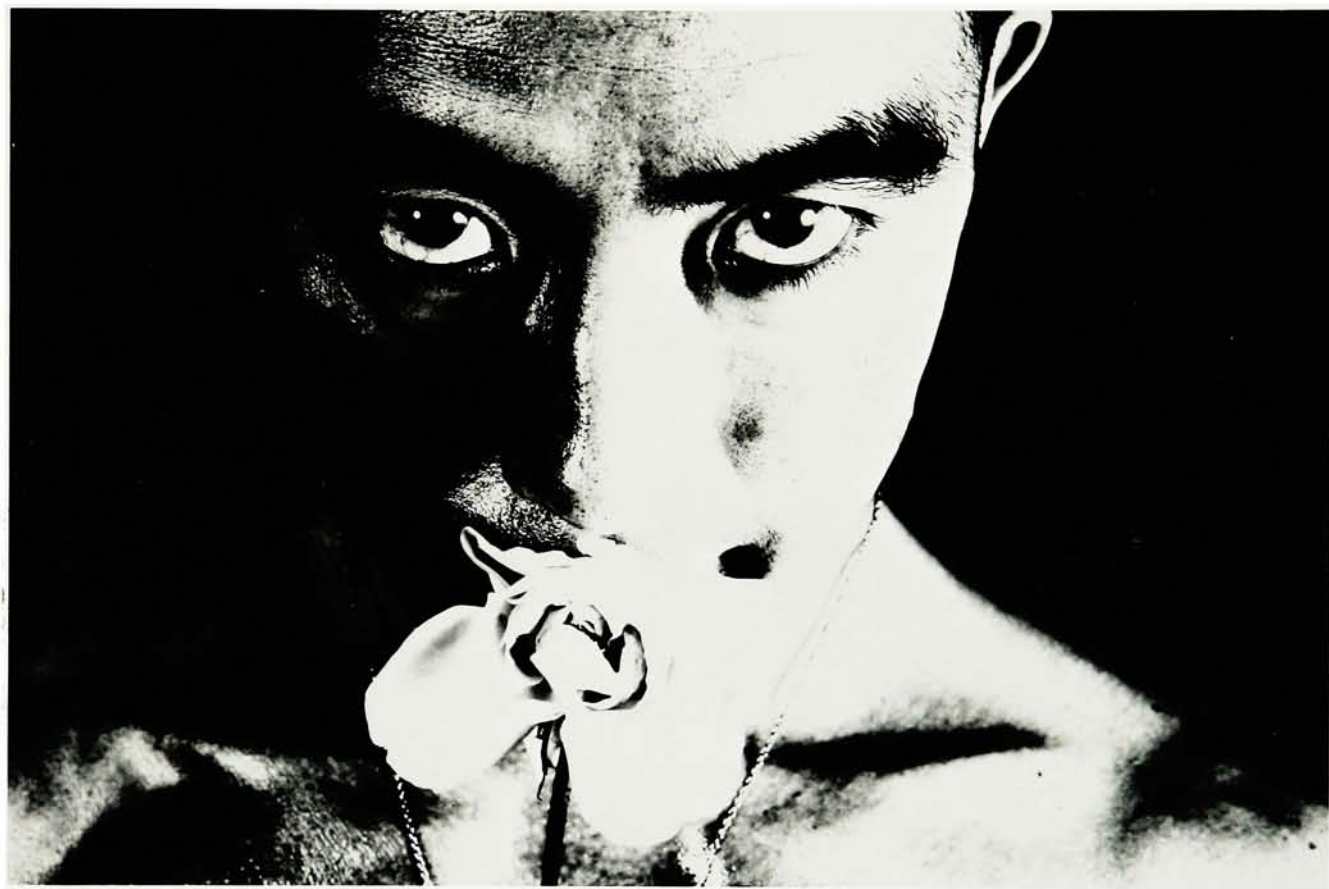
Selected Children's Books

- 1965** *Why, Mother, Why?* with Miyuki Fututa (Tokyo: Kodansha
International Publications).
Takachan and I with Betty Jean Lifton (New York: Norton).
- 1971** *Return to Hiroshima* with Betty Jean Lifton (New York:
Anthenium)



Rochester Institute of Technology

One Lomb Memorial Drive
Post Office Box 9887
Rochester, NY 14623



細川
英夫

Eikoh Hosoe: Photographs 1960-1980